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THE OCTOBER BURLINGTON

A reproduction of the rubbing, made
from an incised slab in a Chinese tem-
ple, a portrait of T'ung-Wu (1309) is
the front piece of the October number
of the Burlington Magazine, and is ac-
companied by an interesting note by
Arthur Waley. An article by Edmund
Gosse, C. B., on Baudelaire follows and
is an admirable criticism of the work
of the much maligned poet of "Les
Fleurs du Mai." E. W. Tristram con-
tributes a paper on "The Vision of
Piers Plowman" and English wall
painting, illustrated by several inter-
esting drawings. "Early Chinese Pot-
tery," a new handbook, is ably reviewed
by Bernard Rackham, and some excel-
lent illustrations of the book are well
reproduced. Herbert Cescinsky writes
ably on "An Unrestored Chippendale
China Cabinet" in Lord Rothermere's
collection. "Bradshaw's Tapestries at
Ham House," form the subject of a
paper by D. S. MacColl, illustrated by
three admirable plates, reproducing
some of the most interesting of these
early XIX century tapestries. A letter
to the editors, signed by Charles Foul-
kes, on the Wilton suits, and in reply
to the criticisms of the great "master
of fence," Baron de Cosson, on his notes
on the two French armors which ap-
peared in the July Burlington, seems
to settle the question involved. "The
New Movement in Art in Its Relation
to Life," a lecture given at the Fabian
Society Summer School, by Roger Fry,
closes this interesting number.

LINCOLN STATUE DISPUTE

According to Mr. H. S. Perris, of
London, representing the Sulgrave
Manor and the British Peace Cen-
tenary Committee on the question of
the acceptance by those committees,
and the erection near the Houses of
Parliament, of the statue of Abraham
Lincoln, by George Grey Barnard, a
replica of that given by Mr. Charles
P. Taft to Cincinnati, and offered by
that donor—which has provoked so
lively a controversy in the American
and English press of late—the matter
is settled, and the Barnard statue will
be set up in London.

We have, until now, reserved our
own opinion as to the relative merits
of the Barnard and Saint-Gaudens
statues of "The Great Emancipator,"
and as to their relative fitness for the
London memorial—but from careful
study of the two works, and an equally
careful reading and analysis of the
opinions of sculptors, critics and emi-
nent persons who knew Lincoln and
who are therefore better qualified to
judge as to which statue best and most
satisfyingly represents the martyred
President—we have decided, without
any reflection upon the strength of Mr.
Barnard's work—that the Saint-Gau-
dens statue is not only the better from
the art viewpoint, but would better sat-
isfy the American public as represent-
ing its idea of Lincoln. And this opin-
ion has been formed without any pre-
conceived or acquired prejudice, and is
our honestly formed judgment.

WAR POSTER COLLECTING

So numerous have become the col-
lectors and would-be collectors, both
here and in Europe, of posters inspired
by the great war, in all the belligerent,
and even in some of the few still neu-
tral countries—and so many are the
inquiries we have received as to where
and how to see, study and secure these
often beautiful and artistic, usually ef-
fective, and in a few instances, inspir-
ing productions of these fateful times,
that realizing the lack of any central
bureau of information or supply of war
posters—we are planning the organi-
zation and near holding of a large and
comprehensive exhibition of the war
posters of all nations.

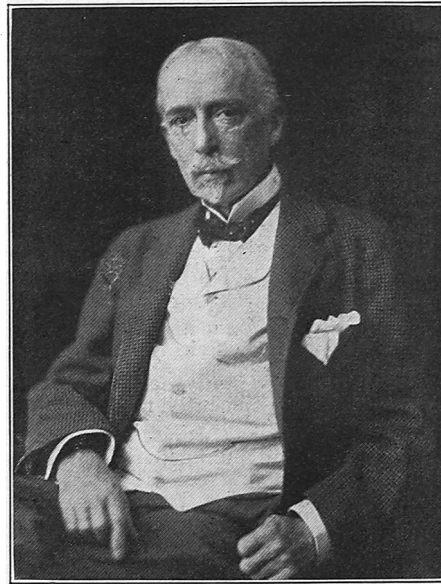
This exhibition will not be held for
profit and whatever may be the receipts
from commissions on the sale, at cost,
of posters when such are charged for
by their publishers or artists, will be
donated to a war charity, to be later
announced. The best and most artistic
of war posters will be shown and art
lovers and collectors can see and study
them in a well lit and accessible gal-
lery, to be announced later, and the
latter can then make their selections,
and avoid the time and labor of search-
ing for these timely and permanent rec-
ords of the greatest war in history.

A competent person will be in charge
of the exhibition, to furnish informa-
tion, give out those posters which are
donated, and sell those for which a
charge is made by their producers.

There are several good collections
of war posters already formed in this
country, notably those of Mr. F. M.
Gregg, of Cleveland, Ohio, Dr. Radin,
of New York, and the library of Clark
University, of Worcester, Mass., which
last Mr. Louis Wilson, the librarian,
has described in an interesting bro-
chure.

We will hope to give next week the
details of the forthcoming exhibition
under our auspices, which, from every
indication, should meet a need of the
time in the art world, and be of benefit
to thousands of art lovers, and we in-
vite suggestions and ask for the loan
of samples of good war posters, which
will be carefully guarded, displayed
with credit to their owners, and re-
turned at our expense, at the close of
the display.

OBITUARY



J. CARROLL BECKWITH
Photo by Gessford

In the passing of James Carroll Beckwith
on Wednesday—the news of which, while a
shock to a host of friends and the American
Art world—was not a surprise, as he had
been in failing health for two years past, and
narrowly escaped death in the summer of
1916 at his summer studio at Onteora in
the Catskills, and again last winter when
he was struck by an automobile on Fifth Ave.,
good and true American art has lost one of
its strongest and most sincere exponents
and defenders. For Carroll Beckwith was
not only one of the ablest and soundest of
modern American genre figure and portrait
painters, but had a profound knowledge of
the history of art, a rarely fine and culti-
vated mind, and the ability to speak and
write on art topics and questions that few
of his contemporaries possess. Born in
Hannibal, Mo., in 1852, a Westerner like his
friend and contemporary, the late William
M. Chase, he went with his parents to
Chicago as a boy, and there began his life
study of art. From Chicago he came to
New York to study in the National Academy
schools, where he showed such promise that
in 1873, on the advice of his teachers, he
went to Paris, and there, with John S.
Sargent, who always remained his intimate
friend and admirer, studied under Carolus
Duran, and later under Yvon at the Beaux
Arts. These early pupilage days in Paris
and travels and studies on the Continent,
not only formed his style and taste, but
implanted in the young painter that love
for the truthful and conservative in paint-
ing which never left him, and which made
him in these latter days the uncompromis-
ing foe of the so-called "Modernist,"
"Futurist" and their allied movements, both
here and abroad. He was perhaps a trifle
too prejudiced against these "movements"
and their exponents and followers, but even
those who resented, and those who smiled
at his persistent onslaughts upon the new
movements, both in the press and in private
conversation—realized that the man was
absolutely sincere in his convictions and re-
spected him all the more.

He detested anything that savored of
sham or hypocrisy, and he honestly felt that
many of the "Modernists" were hypocritical
and sensation seekers and therefore not sin-
cere in their work, and "poured out the
vials of his wrath" upon them.

Only last week, after seeing a "Modern-
ist" show in a N. Y. gallery, he wrote in
part to an art writer friend as follows:

"I went today as you asked me, and saw the show
at the _____ gallery. How in the name of heaven
can they pay the rent? I would treat them, were
I in your place, more in sorrow than in anger, and
to make fun of them only trenches the believers
the more in their error. Personally my mental
pendulum has swung far the other way and I went last
week to the Metropolitan Museum to see the 'Hud-
son River School' paintings, with the greatest pleas-
ure. I saw the work of some of my pupils at the
gallery where the 'Modernists' are shown. I taught
them how to draw well and now they have cast it
all overboard."

A Strong Personality

A strong and correct draughtsman, with
an unusually sensitive, delicate and refined,
and yet, at times, especially in his earlier
work, a rich color palette—Carroll Beck-
with's work soon attracted attention in Paris.
He became Duran's favorite pupil and won
an hon. mention at the Salon. Returning to
New York in 1878, at the same time with
Chase, Duveneck, Currier and the other
young Americans who had been studying
at Munich, and who came home to start the
movement through the Society of American
Artists, which shook the walls of the old
Academy of Design, and started what was
really a renaissance in American art. Beck-
with joined the new movement with en-
thusiasm and with Chase was really its
co-leader. He designed the Sherwood

studio building at 58 West 57 St., erected by
his uncle, Mr. Sherwood, for the use of
artists, and his handsome studio there was
for many years the Mecca of the best ele-
ment among American artists. He married
Miss Bertha Hall of New York in 1887,
and Mrs. Beckwith has always shared her
husband's interests and his popularity.

For some years past Mr. Beckwith had
been much away from New York, spending
his winters, until recently, in Italy, France
and last year in Santa Barbara, Cala., but
he retained his studio in the Schuyler,
W. 45 St., where he died suddenly from
heart disease, on Wednesday afternoon.

The earlier works of Mr. Beckwith were
chiefly portraits and figure compositions
and from their virile draughtsmanship, rich
color and fine expression brought him de-
served fame and fortune. His portrait of
Mrs. Beckwith, painted soon after their
marriage, is perhaps his best piece of por-
traiture. Possessed of a fine decorative
sense, the dead artist always loved the work
of the early Frenchmen, and some of his
copies and imitations of Fragonard, Boucher,
Largilliere and Nattier had a remarkable
resemblance to the originals. Some four
years ago he painted a series of landscapes
in the Park of Versailles, which from their
delicacy of treatment, sympathetic feeling
and soft and refined color brought him wide
and deserved praise.

Mr. Beckwith received medals for his
pictures exhibited at the Paris expositions
of 1889 and 1900 and at the Pan-American
exposition in Buffalo in 1901, where his land-
scape, "The Golden Pool," was shown.
Among his more notable portraits were
those of Colonel Roosevelt, Mrs. Beckwith,
Mrs. Thomas Robins, Cardinal Agliardi,
Miss Peaver and Miss Helene Lucas.

In recent years Mr. Beckwith had done
much mural painting and examples of his
work are in the Century, Union League and
other clubs, and particularly in the Martin-
ique Hotel.

A strong painter, an able, sincere and fear-
less man, and one who stood and worked
uncompromisingly for what he believed the
best in art and life—a loyal friend who im-
pressed himself upon the life of his time,
has gone, and his place cannot be filled.

Nathaniel Hone.

A cable message announces the death, in
Dublin, Ireland, of Nathaniel Hone, the
foremost of modern Irish portrait painters.

Hone, who was 87 years old, studied in
the best school of French painters in the
middle of the last century. He painted as
a member of the Barbizon School in com-
pany with such artists as Corot, Millet and
Harpignies. Some of his pictures are in
the National Gallery at Dublin, one in the
Luxembourg Gallery in Paris, and another in
Johannesburg, South Africa.

Mrs. Robert D. Evans

The death of Mrs. Maria Antoinette
Evans, widow, of Robert Dawson Evans
occurred October 16 at her city home, 17
Gloucester St., Boston.

Since her husband's death, Mrs. Evans
had become widely known for her art and
other benefactions. She devoted much time
to work on the plans for the Robert Daw-
son Evans Memorial for Clinical Research
and Preventive Medicine, which repre-
sented an outlay of \$500,000. More recently
her Robert Dawson Evans Memorial to the
Boston Museum was completed at an ex-
pense of nearly \$2,000,000, although the Mu-
seum had been generously remembered by
Mrs. Evans on previous occasions. The
New England Conservatory of Music also
had been the recipient of her benefactions,
and within the past year she defrayed the
expenses of a new pipe organ installed in
the South Congregational Church, Dr.
Hale's old parish.

Mrs. Evans had a beautiful estate at
Beverly Cove, Mass., to which she added
two years ago by purchasing the adjoining
property of the late Mrs. Francis H. Pea-
body.

Mrs. Evans, as was her husband, was not
only a leading patron of the late Thomas
I. Blakeslee, the N. Y. dealer who died in
March, 1913, and who imported most of the
more valuable foreign pictures in the Evans'
collection, but a close friend. Mrs. Evans,
after Mr. Blakeslee's death, bought pictures
from the Brandus and also from the Rein-
hardt and Ralston Galleries of N. Y.

Robert W. Paterson

Robert W. Paterson, of 57 E. 58 St.,
and Lenox, Mass., died on Monday night
after a short illness. Mr. Paterson was
seventy-eight years of age and was born in
Scotland. He had retired from business
except as a director in the Manhattan Bank.
He formerly was of the firm of Paterson,
Dowling & Co., importers and exporters.

Mr. Paterson was a well known collector,
notably of early Persian and Spanish pot-
teries and Chinese rugs, and was an old-
time patron of the Kelekian and other New
York galleries which deal in these articles.